THE MAGAZINE OF RECORD STATISTICS AND INFORMATION
ISSUE 101
OCTOBER 1969
30 Cents

record research

bringing the BLUES back home

THE GREAT CHICAGO BLUES FESTIVAL OF 1969

SHAKEY HORTON
SUNNYLAND SLIM
JOHNNY SHINES
WILLIE DIXON
CLIFTON JAMES
VICTORIA SPIVEY
JUMP JACKSON
LITTLE BROTHER MONTGOMERY
JEANNE CARROLL
BO DIDDLEY
SLEEPY JOHN ESTES
YANK RACHELL
WILD CHILD BUTLER
LAFAYETTE LEAKE
SYLVESTER BOINES
MIGHTY JOE YOUNG
KOKO TAYLOR
LITTLE MACK
JOHNNY DAVIS
OTIS SPANN
JEFF CARP
PETER MALIK
PHIL UPCHURCH
SAMMY LAY

The crowd was estimated at 4000 as early as 10 AM when the Chicago Blues All Stars(Horton, James, Dixon, Sunnyland and Shines) kicked things off.

LUCILLE SPANN
BIG JOE WILLIAMS
PAUL GARRICK
JOHNNY LITTLEJOHN
BIG MAMA THORNTON
ROBERT JR. LOCKWOOD
BOBBY DAVIS

L.C. MCKINLEY
LUTHER ALLISON
LITTLE MILTON
SONNY THOMPSON
JUNIOR WELLS
B B KING JR(ANDRE ODOM)
JOHNNY YOUNG
J.T.(BEP)BROWN
EARL HOOKER

MUDDY WATERS
SAMMY LAWHORN
PEE WEE MADISON
PAUL OSCHER
LITTLE SONNY WIMBERLY
LITTLE WILLIE SMITH
PINETOP PERKINS
JOE KELLEY

At. 6:30 came the piece de resistance, what the crowd had been waiting for all day - the great Muddy Waters...

THE VICTORIA SPIVEY RECORDED LEGACY OF THE BLUES

SPIVEY LP - 2001-A
1. Detroit Moan
2. Arkansas Road Blues
3. How Do You Do It That Way?
4. Don't Trust Nobody Blues
5. Dreaming Of You
6. The Alligator Pond Went Dry
7. T B's Got Me

SPIVEY LP - 2001-B
1. Telephoning the Blues
2. New Black Snake Blues
3. Organ Grinder Blues
4. Murder In The First Degree
5. Give It To Him
6. I Can't Last Long
7. I'll Never Fall In Love Again

SPIVEY REISSUES SPIVEY!

This LP recreating the past vintage performances of Victoria Spivey is another milestone for her Spivey label. On this production she has selected and supervised the reissue of various of her blues oldies which she believes represents her vintage years of 1927 to 1937. It is a cross-section between rural down home blues and the more swinging sophisticated medium which developed with Miss Spivey. She has always believed in versatility of performance to insure longevity in the profession. She has aurally auditioned each side in the interest of discographical research and provides corrections and new information not previously documented in her already elaborate discography which appears in various erudite discographical books.

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLER 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

THE FOLLOWING BACK ISSUES ARE NOW AVAILABLE:

BLUES RESEARCH

Issue 7: The MODERN Label
Issue 8: More MODERN RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.
Issue 9: out-of-supply
Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED, STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen)
Issue 11: ACE, SUN, GOLDBAND, BULLET
Issue 12: Coral 65000, Groove, OK 6800
ISSUE 13: CHECKER, MIRACLE, SUNRIS
ISSUE 14: COLUMBIA 30000, MERCURY 8(
ISSUE 15: JUST PUBLISHED - MANOR-AR(- REGIS and J.O.B.
ISSUE 16: (IN PREPARATION) - SITTIN IN etc.

**MORE FROM RECORD RESEARCH
ALL AVAILABLE NOW - LIMITED SUPPLY
PRICE INCLUDES POSTAGE

METRONOME YEARBOOKS

Rare out-of-print publications. Yearly documentaries of the Jazz scene with loads of magnificent photos, historic surveys and articles by the tops in writers. Also a discography of the year. Literally a book. 1953 - 1954 - 1955 - ($1.00 EACH)

BASIC JAZZ ON LONG PLAY

by John Lucas

Fine historic Research treatise chapters. Biographies of JellyRoll Morton, Leadbelly, Bessie Smith, Sidney Bechet, Louis Armstrong, King Oliver, New Orleans Rhythm Kings, Bob Crosby, Muggsy Spanier, Kid Ory - A must for the Record Collector and Historian - published March 1954, 103 pages. (PRICE... $2.25)

RECORD DATING CHART

covering labels issued prior to 1930. A must for the discerning Record Collector, a horizon of information, Rare and out-of-print. ($1.00)

HISTORIC LARGE SPECIAL ISSUE
RR 96/97 75¢

RED NICHOLS MEMORIAL ISSUE
by Woody Backensto

Great tribute to a jazz giant
Facts! Human Interest!
Discography! Rare Photos!

RECORDS WANTED

INTERESTED IN BUYING OUTRIGHT
WRITE WIRE OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN NEW YORK 11205

ATTENTION; OUR READERS !!
LOOK WHAT WE HAVE FOUND !!!
A VERY LIMITED NUMBER OF
THE EXTREMELY RARE
PAUL EDUARD MILLER'S
YEARBOOK OF POPULAR MUSIC (1943)
IT CONTAINS LOADS OF JAZZ BIOGS AND A
FASCINATING RECORD VALUATIONS SECTIONS
ITS PRICE..., $10.00 POSTPAID
FIRST COME FIRST SERVED. JUST A FEW!

THE JAZZ REVIEW ** THEIR FIRST ISSUE

Late lamented erudite magazine.
Volume 1, No. 1 (November 1958)
Almost an unobtainable collector's item today. (75 CENTS)

THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copyrighter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR ($1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

BACK ISSUES AVAILABLE: -30¢ EACH: Nos. 26 27 28 29 32 35 36 37 38 40 42 44 45 46 47 50 53 54 55 56 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 98 99 100 . (PERFECT ISSUE 51/52-$1) (NICHOLS ISSUE 96/97-75¢

RECORD RESEARCH

RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205: published bi-monthly; U.S. SUBSCRIPTION – $3.00 for 12 issues or $1.50 for 6 issues; FOREIGN SUBSCRIPTION – $4.00 for 12 issues or $2.00 for 6 issues; GREAT BRITAIN 33/4d for 12 issues 16/8d for 6 issues to representative, Derek Coller, 6, THE CREST, SAWBRIDGEWORTH, HERTS. EDITORS – Bob Colton and Len Kunstadt; CONTRIBUTING STAFF – Walter C. Allen, Woody Backensto, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL: If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting $3.00 ($4.00–foreign) for 12 issues or $1.50 ($2.00–foreign) for 6 issues to Record Research 33/4d for 12 issues 16/8d for 6 issues to Derek Coller; CHANGE OF ADDRESS – Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. Contents of RR are indexed in the monthly MUSIC INDEX (USA); quarterly MUSIC ARTICLE GUIDE (USA); perennial JAZZ CATALOGUE (UK).

If checked Renewal is Due

$3.00 ($4.00–foreign) for 12 issues

$1.50 ($2.00–foreign) for 6 issues

'Chicago Blues'

THE GREAT CHICAGO BLUES FESTIVAL OF 1969

by Paul B. Sheatsley

assisted by Victoria 'Vikki' Sheatsley and L K

The blues capital of the world, Chicago, played host on Saturday, August 30, 1969 to the world's largest Blues Festival--a nine-hour extravaganza in Grant Park, where a youthful, exuberant but orderly crowd of about 10,000 whites and blacks together occupied the parkland in front of the Band Shell. The Festival was sponsored by the federal Reach Out program and the Chicago Park District, but the organizing genius behind the affair--the man responsible for assembling the dozens of artists and organizing the show -- was the ubiquitous Willie Dixon, coordinating with co-producer Ed Winfield, and assisted by Murphy Dunne, Harvey Schaps and Loren Coleman. Eminent voices of R & B broadcasting: John R (Richbourg) of Nashville's WLAC; Big Bill Hill of WOPA (radio) and WCIU (TV) Chicago; and E. Rodney Jones of NATRA and Chicago's WVON presided over the day's MC duties.

From the opening announcement at 10 o'clock in the morning, by a young man who identified himself as administrative assistant Dave Stahl to Mayor Daley, until the last notes of Muddy Waters' mojo working, the audience was attentive, good humored and appreciative. The day was sunny and hot, but few complained of physical discomfort while the music was going on. And it went on and on, professionally and with no serious hitches. Each of the approximately twenty artists or groups had ample time to do his thing, most of the sets ranging from twenty minutes to half an hour and including at least three or four numbers. There were no long delays between acts, and the artists themselves seemed inspired by the occasion. No one showed up drunk; no one seemed to be dogging it. Even the big names gave amply of their talents.

The crowd was estimated at 4,000 as early as 10 A.M., when the Chicago Blues All Stars kicked things off. The group comprised Shakey Horton (hca), Sunnyland Slim (p), Johnny Shines (g), Willie Dixon (b) and Clifton James (d), and all except James took turns on the vocal efforts. Victoria Spivey, in a gay colored Japanese Komono then came on, (her first Chicago appearance in 25 years), seated herself at the piano, and with Willie Dixon (b) and Jump Jackson (dm) she sang Going Back Home, Hey Hey St. Louis and her famed TB Blues. Dixon and Jackson then supported Little Brother Montgomery and a deep throated vocaliste, Jeanne Carroll, who sang LBM's famous classic "Vicksburg Blues." The trio then accompanied Miss Carroll on "Oh Daddy Blues", with Little Brother coming on for himself with a boogie number. Preaching, wailing Bo Diddley and his group complete with a tambourine shaking, hip exercising, vocaliste-on-occasion, femme member then shook up the crowd and he got the biggest hand thus far for his "I'm a Man." His new tune, "I'm Going To Live My Life The Way I Feel" was also well received. They were followed by the veteran team of Sleepy John Estes and Yank Rachell with vocalist-harpist George "Wild Child" Butler, backed up by Lafayette Leake (pno) and Sylvester Boines (bs gtr). Wild Child excelled in "You Got To Do Something Baby" and the introspective Sleepy John told the story of "Vernida." Mighty Joe Young and his combo warmed up matters with "Watermelon Man". His group: (Tp, sax, bs gtr, dms, with Joe on gtr.) next served Miss Koko Taylor who had the audience shouting for more as she growled her way through "What Kind of Man Is This," "Don't Mess with the Messer", and Willie Dixon's "Wang Dang Doodle." Next came harp blowing vocalist Little Mack with his group who souled through "I Feel Good." The Little Mack group then accompanied the baritoneblues of Johnny Davis, a gifted vocalist, who could capture the legendary Jim Jackson's styling if he would regulate his contemporary approach. It's so good to hear a deep baritone sing the blues in this era of overpopulated falsettos. Otis Spann with a combo consisting of Jeff Carp (Hmca & vo), Peter Malik (gtr.); Phil Upchurch (bs. gtr.), Sammy Lay (dm) and Otis' madame, Lucille Spann (vo) carried through the next segment. Highlites were Otis' "Lord Have Mercy On Me". Sammy Lay's uptempo vocal of "Back Door" and Lucille's "Got My Mojo Working" with Jeff Carp's vocal and harmonica, Peter Malik's incendiary guitar runs and the tasteful Upchurch bass in supporting roles.

By this time it was going on 3 o'clock and the show was only about half over! Big Joe Williams, one of the few blues artists still around who can hold the rapt attention of a large outdoor crowd with just his voice and guitar, then ambled out and proceeded to do just that, with sensitive backing by Paul Garrick on second guitar. He was followed by John Littlejohn's group, which rocked away with a sax, three electric guitars, and drums. The only disappointment of the day came next when Big Mama Thornton, whose turn had been eagerly awaited by the fans, expressed dissatisfaction with her accompanists after one fine number in which Big Mama blew some mighty harp. The put-down accompanists who included Lafayette Leake (pno); Robert Jr. Lockwood (bs gtr.), Bobby Davis (dms-his snaredrums must be about 4 feet off the ground--what forearms!!) and L. C. McKinley (gtr.) carried on quite satisfactorily with McKinley in the blues vocal slot with a good standard like "Stormy Monday".

Another group including sax, led by Luther Allison, got a big hand from the audience, as did the succeeding group including Sonny Thompson on piano. Then at 5 o'clock came Junior Wells and his group (hca-sax-3 guitars-piano-drums) who immediately got the whole crowd grooving and kept it up for almost half an hour. The shouting and applause were tremendous.

"B. B. King Jr.", who has recorded under his real name of Andre Odom, had the unenviable task of following Junior, but there was very little letdown as his group performed most creditably. Johnny Young, with a rocking combo sparked by his amplified mandolin, soon had everybody on his feet again, and the veteran J. T. Brown kept up the momentum with his honking tenor sax and even a few choruses on clarinet--probably the first time most of the audience had ever heard a jazz or blues clarinet except for their parents' old Benny Goodman records. Earl Hooker then came on to electrify the crowd (and one was afraid, himself) with his wild guitar playing which wound up with him playing the instrument with his teeth.

At 6:30 came the piece de resistance, what the crowd had been waiting for all day--the great Muddy Waters Blues Band: Sammy Lawhorn and Pee Wee Madison (gtrs); Paul Oscher (hmca); Little Sonny Wimberly (bs gtr); Little Willie Smith (dms) and Pinetop Perkins (pno) (Otis Spann's replacement) and of course the indomitable Muddy on vocal and guitar. Before starting his set, Muddy graciously accepted his second consecutive "Down Beat" award as Best Blues Band of the Year from Harriet Choice, Down Beat staffer and Chicago Tribune jazz columnist. The band then proceeded to show exactly how and why they had won that award by laying down what was probably the best blues sound of all in an incredibly blues-packed day. Tight, tough, disciplined, professional; but powerful, emotional, compelling, swinging and driving, Muddy and his group had the fans screaming, shouting, cheering, joining in his vocals, and yelling for more. And to make it complete, Muddy brought Big Mama Thornton back to join him on his final number, the inevitable and still great "Got My Mojo Working." So all good things must come to an end, and in spite of shouts of "More" and "We won't go," the great Chicago Blues Festival was over and the crowd slowly started to disperse with their heads still buzzing with the blues.

Though the Festival was called "Bringing the Blues Back to Chicago," the blues of course have never left Chicago. Indeed, almost all of the artists participating in the Festival made their reputations in Chicago and are still based in Chicago. And indeed, again, there were almost as many Chicago blues artists who did not take part in the Festival as there were those who did. Among the big names alone, Howlin' Wolf, Buddy Guy, Magic Sam, Eddie Taylor, J. B. Hutto, Billy Boy Arnold, Homesick James and Otis Rush were missing.

The blues heard at a festival like this, of course, are a long way from the blues of Charlie Patton, or even of Lightning Hopkins. To hold the attention and arouse the enthusiasm of thousands of young people in an informal outdoor setting requires more than the talents of one man and a guitar, or piano. The most applauded artists were the bands, often including two or more saxophones, as well as amplified harmonica, piano, three guitars, and full complement of drums. And the most applauded numbers of these bands were what used to be called "flagwavers" in the Swing Band era -- the rocking, swinging, upbeat or fast boogie numbers with wild solos, hypnotic riffing, and repetitive lyrics which the audience could join in.

But this is not necessarily bad. At this point, in fact, it is very good. The music is still the blues -- the happy, rocking blues which goes back to Pinetop Smith, Jimmie Blythe and the early Chicago skiffle groups -- augmented by modern technology. One can fear, however, that the blues bands of the Sixties will go the way of the swing bands of the Forties if the trend continues toward larger groups, more sophisticated musical instruments, more extended freedom for soloists, more riffing and other "section work", and more and more devices and gimmicks to arouse the audience. The whole thing could reach a dead end, musically as well as economically.

On the other hand, the early swing bands provided great music, made a lot of people happy, and led thousands of their devotees back to the sources of jazz, blues and gospel music. In the same way, a large portion of the young audience who blew their minds on Muddy's music and Junior's and the other blues bands at the Festival are going to find their way back to those same sources. And so the beat goes on.

The Festival was well policed, but it needed none. The mood was friendly and joyous. Teen-agers, young adults, young parents with young children, sat on chairs or lay in the grass or danced in the aisles or stood and cheered as they dug the music. There were no fights, no disorderly conduct. Police made themselves inconspicuous. Perhaps Mayor Daley is a secret blues buff.

BLUES NEWS, VIEWS, DUES & TAILGATE RAMBLE by LK

We missed LITTLE MILTON somewhere along the way. Perhaps he was in the "Succeeding group" listed with Sonny Thompson in our report - also we drew a blank for JOE KELLEY'S Blues Band. And did EDDIE CHAMBLEE ever show? Perhaps he was one of the fine mainstream saxes that were heard in any of the sets. The back stage dressing rooms and a portable musicians cafeteria (sandwiches, soda and beer by the kegs) were the meeting place for all these artists who made the scene. Some who were there who couldn't get to do their thing were BILLY BOY ARNOLD, HOMESICK JAMES, HAMMIE NIXON among many others who were swapping pleasantries.

Beside TV cameras there were also motion picture projectors filming the many acts. Hope they caught little 6 year old SHIRLEY DIXON (Willie's of course!) doing the snake hips up on stage during a terrid blues flag waver. Incidentally Shirley is beginning to wail a mean blues piano with such inspirations as Lafayette Leake and Little Brother in her corner. Getting back to the motion picture guys and gals. You should have seen them making over BIG JOE WILLIAMS in Big Joe's plush Essex Inn hotel room (courtesy of the city)!! Expensive cameras and sound systems were grinding out Big Joe as he was eating watermelon and fried chicken in a setting resplendent with comfort and the better things of life. Queen Victora Spivey, also a resident of the Inn, got her two cents worth, too.

Back at the field the very industrious BOB KOESTER of Jazz Record Mart and Delmark fame was seen about everywhere handing out his very interesting blues flyers. We met J.T. BROWN. He's BEP BROWN, too (that's his nick-name, he says) J.T. is quite a vet going back to Memphis Blues days. His warm vibrato on sax and clarinet can be heard on many records in the 40s and 50s with such as Elmore James and Sonny Boy Williamson. He has quite a saga to relate.

RECORDINGS: Watch for full LPs by Koko Tayler (Chess) and Wild Child Butler (Jewel). Victoria Spivey did a session in the Chicago Blues mold for Blue Horizon some months earlier. In the accompaniment were Otis Spann, Johnny Young, Sammy Lawhorn and S.P.Leary with Lucille Spann getting in on some of the action. Also Little Brother Montgomery's company is a joy to all those who admire LBM - and get his "FM" RECORDS. They're collector items as soon as they come off the press. So far we know of three 45rpms on FM. Here's the blues lowdown: FM 1000: Vocal and Piano by LITTLE BROTHER MONTGOMERY -She's My One And All Desire/ All Of My Love. FM 1001: THE LITTLE BROTHER MONTGOMERY TRIO fea Red Saunders, drums and Truck Parham, bass with vocal by Jeanne Carroll -New Vicksburg Blues/Oh Daddy. FM 1002: THE LITTLE BROTHER MONTGOMERY TRIO fea Tollie "Duke" Montgomery piano (He's LBM's brother); Red Saunders, drums and Truck Parham, bass (with vocal by LBM)/ THE LITTLE BROTHER MONTGOMERY TRIO fea Red Saunders and Truck Parham -Brother Red's Boogie

MERRILL HAMMOND & All That BOSTON Jazz

by John Steiner but mainly Merrill Hammond

(apparently never recorded (not listed anywhere by Rust))

What a cushy job columning would be if everyone to whom I address an inquiry would write a total, eloquent reply as Merrill Hammond did to my question about his band of the 20's and the climate of jazz around Boston in those days.

"The name of the band was "THE CRIMSON RAMBLERS". It was formed at Harvard University in 1922 by Duryea Huntington-Jones, known as "Ribby" Jones and now internationally known as John Huntington, film producer. I joined the band in 1923 and was with them until the majority graduated in 1926 and I went off to DePauw University, Indiana to join the Black and Gold Collegians. The band continued sporadically after that but had lost most of its hot men. I revived the band in 1932-33 for summer engagements to supplement my depression income.

It was sometimes billed as "A Hot Band from Harvard". We played at most of the major Ivy league colleges and others in the East. We were also booked on Pantages vaudeville circuit because we were a "funny hat" band and generally played in clown dominoes. This booking resulted in an early broadcast from WGY, I think the year was 1925. It was one of the first network broadcasts. The band received a whale of a review in "Variety" in 1924. I still have a clipping. It was written by Eliot Norton who later became a distinguished long haired music critic for the Boston Herald. While the personnel of the "first string" band was constant through the ranks of the organization some famous musicians have passed. For example: Johnny Green, a student at Harvard ; he had just written a show for Gertrude Lawrence with a big hit "Roadster Love". This was prior to "Body and Soul". Eddy Duchin played his last Boston engagement with us before going to New York in 1932 and by coincidence I had Jerry Colonna on trombone, even in those days he was popping his eyes and "singing". George Thow worked with the band as did Charlie Henderson.

The picture I sent you was taken in 1926 in Paris, France just before we started our engagement with the Lydia Johnson Revue, a tab show that played the smart watering spots. We carried a line of chorus gals, a straight man, a premiere danseuse, and the band who provided the fun and games. We were the first jazz band to play Naples, Italy and I must say that our reception was quite mixed. We had a big production number for "Bugle Call Rag" as we did for "Waters of Minnetonka" our stage opener. We discovered that Bugle Call was being introduced as "Now the boys will play as they do when they are drunk". It was a real flag waver. The Fascisti took an interest in the band and we received a fistful of publicity in Mussolini's newspaper "L'Impero". I still have the clippings. We were called by them "The Around the World Collegians" and were held up as an example to Italian youth to show what a bunch of ambitious guys would do to get a college education.

Now for the personnel of the picture:

From left to right:

"ECKY" WATSON, cornet. Age 17 when the picture was taken. Ecky was a very promising horn man and become a professional musician. He was a substitute for "Wes" Feero our regular trumpet who was unable to make the trip abroad. Wes is now a music teacher in Lynn, Mass. where he is employed by the General Electric Co. Ecky Watson was killed in the night club fire at Cocoanut Grove, Boston. He was there with his girl on leave from his duty as a coastguardsman. You may recall this was a major disaster.

JOE BATTAGLIA, piano. This man is one of the unsung greats on piano. He still works. He had just graduated from Harvard when this picture was taken. Joe made a mint in real estate but never lost his interest in jazz piano. One of his great numbers was "Grandpa's Spells" and "Mittens on the Keys" which you recall was the gag number for pianists. Is retired in Boston but still takes gigs and is in demand. Strictly a "Dixie" man.

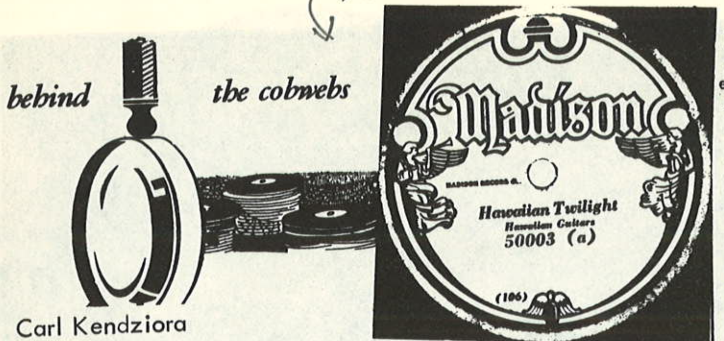
"RIBBY" JONES, alto, baritone, soprano. Not a great jazzman by any stretch of the imagination but a great showman. He was business manager. Now lives in Carmel, NY and has a place in the city. I believe he is now producing a picture in Ireland.

"FRANKIE" SULLIVAN, clarinet and alto. Probably the hottest clarinet in Boston in the 20's and 30's. I think that Brad Gowans who originally played clarinet switched to valve trombone because of Frankie, Played gigs when he was still in short pants. We were in Newton High School together and I got him for the Ramblers. Jim Moynahan of the famous Moynahan brothers will confirm Frankie's talent. His father had Sullivan's Shamrock Band which recorded for Columbia and I think Frankie made a couple of jigs and reels with them. Frankie was always pointing out the close relation of jigs and reels to jazz. The Irish and Italians were the best reed men in the early days of jazz, at least those around Boston were. Frankie died from a heart attack about fifteen years ago.

"MAL" HAMMOND, drums. I was 19 when this picture was taken. As you know I am now a retired Naval Captain and retired Consul and Secretary in the Diplomatic service. My career as a musician stopped in 1934 and I took my first job, a summer engagement, in 1921. From this means of earning a livelihood came my love for jazz music. This has never abated. I used to be a collector of original discs but lost interest when I had acquired 95% of the standard classic recordings I now am acquiring unissued performances and tests of my favorite musicians.

(CONTINUED ON PAGE 10)

(Have #50004 + #50005 (various vocals), light green label backing S.B.B.)



Carl Kendziora

As you may have noticed, when we don't take up space with our ramblings, the Plaza master series gets bigger listings in each issue. This has pleased many of our readers but has also prompted some to request "gab" from us too. Maybe we can reach some kind of a balance. This time, we will take space away from the Plaza listing for a couple of discographical tidbits and our Label of the Month.

Reb's Legion Club 45's: We have noticed that both Rust (page 612) and the VJM reissue on LP list one the two titles on the un-numbered Hollywood record as "Steppin' High" which is in error when compared to the actual record in the possession of Dan Goetter. Full data is as follows: (No catalog number or master number appears on the label or in the wax of either side) 1st side - My Mammy's Blues (from "Steppin' High") (J. C. and B. F. Spikes) - Fox Trot. 2nd side - Sheffield Blues (Hite & Wright) - Blues. Both sides are credited to Reb's Legion Club 45's.

Next we call your attention to Rust, page 492: Original New Orleans Jazz Band. Here we have a two-title date for Gennett given as January 1919 in New York. Masters are given as 6091 and 6092. From the evidence given by two copies of Gennett 4508 which yours truly has been fortunate to obtain this was a remake date for at least one of the tunes (Ja-Da Medley). The first copy we found showed: Ja-Da Medley (6091a)/He's Had No Lovin' For A Long, Long Time (6092a). But the second one was another kettle of fish! This one showed: Ja-Da Medley (6027)/He's Had...(6092a)! It would seem that Ja-Da (and possibly the other title also) was cut originally when 6027 was the current master number and then remade when 6091 was current. And then both were issued! Perhaps 6028 is the master for the first version of the other title ... And, if Rust's listing of 6091 is correct, there may be three takes of Ja-Da out: 6027, 6091 and 6091a. Can anyone verify 6091? And any other take besides 6092a? (Rust later listed all (1972 ed.) S.B.B.)

Label of the Month: We boldly step into the mess that was Grey Gull with the Madison label. This was a green label with gold and white ornamentation; the label name in gold-rimmed white letters, titling in black and in small gold letters: "Madison Record Co." This last apparently a purely fictitious ploy on the part of Grey Gull which never seemed to mention Madison or the Madison Record Co. in any advertising or trade reports. As far as the printed word was concerned, Madison's relationship to Grey Gull was as unheard of as Oriole's was to Plaza! Permit us to quote Harrison Smith: "Woolworth paid 11 cents each to Grey Gull for Madison records, which sold for 10 cents in order to prevent customers from going to Kresge, McCrory, and Grant stores."--Down Beat, August 15, 1942. (Perry Armagnac says his notes say that the late Harry Crawford recalled that Madison sold for a dime.) Small wonder that so many Madisons are found cracked or in pieces!

Madison differs from most members of the Grey Gull group in that most of its catalog numbers bear no resemblance to the ones used on its other labels; and most Madison couplings are all its own. The Madison 14000 series is the Grey Gull family 4000 series with a "1" prefix. (There is a Madison 4160 which appears to be an instance where they forgot the prefix). There was a Madison 1600 series and the Grey Gull family labels carefully skipped from 1599 to 1700 to avoid conflict. Another error (?) is Madison 1718 which duplicates Grey Gull family issues of this number. The 8000 series seems to be shared by Madison, Grey Gull and Globe. The 8100 series we have found on Madison, Grey Gull, Radiex, Supreme and Supertone. The 5000 series (which started out as a 50000 series - we have seen copies up to 50051; issues to this point may be found on either 50000 or 5000 series - i.e., 50003 equals 5003) is also found on Van Dyke and Radiex (only as 5000 - no 50000). Madison and Radiex shared a 6000 series and Madison had exclusive use of the 18000 and 22000 series. (also 1900 series)

Madison used the same masters as the Grey Gull family labels with two exceptions: Numbers in a 400 series which appeared with takes indented in the surface of the label or in the wax outside of the label. These are mostly 1931 tunes and would seem to have been cut after Grey Gull had closed down normal operations and had discontinued all other labels except Madison. The other is a series with known range of 5001 to 5041 which appears occasionally on Madison' 1600's over an extended date range - 1926 to 1929 by tune dates. We've been unable to trace the source of these recordings; in a few cases where comparisons have been possible, they are not the regular Grey Gull versions. They are not Plaza's 5000 series masters, which were at least three years earlier Control numbers of a series ranging from 100 or 101 to at least through the 300's appear on many Madison 5000's (and some others in other series on occasion), as in the pictured example. They either replace true masters, or appear in addition to them, as often happens.

Possibly the 400's mentioned previously as masters may be a numerical continuation of this control series. However, a few still higher numbers on Madison are obviously controls - and are more puzzling because of their rapid progression upward. Examples are: 514/515, with 3090/3091 on Mad 6001; some 590's, together with 3400-3700's, on some Madison 5090's; 740, with 4053 on Mad 6017; 751, with 3977 on Mad 6012; 846, with 3689 on Mad 6028.

Our illustrated specimen is Madison 50003. Full details: A. Hawaiian Twilight (106) (-), Hawaiian Guitars/B. Kiss Me, Sweet Malua (105) (Sanella), Hawaiian Waltz, Honolulu Players.

Madison's wax was of a variety of shades: red, black and dark-brown, (light green,) Like Grey Gull, Madison was no respecter of tune titles. One example: Wilbur Sweatman's "Sweat Blues" (3313), on Grey Gull and Radiex 1706, becomes "Lead Pipe Blues" (3313) on Madison 50015 and 5015. No trademark data has been found. That's about all we can tell you about Madison at this time. Does anyone have further facts?

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the recording dates. The artist credits and recording dates are from the Plaza-ARC master files. From 6000 to 6370 and from 7314 up, this applies. Below 6000 and between 6370 and 7314 the artist credits are from the records themselves and in place of a recording date we give the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction to this listing in the July 1961 issue (#36) for full details. See most of the subsequent columns for the listings. Our listing this time continues from 7028. (SEE PAGE 10)

We hope to get to listing the missing Variety, Muse, Tremont, etc. items next time. After finishing the Cameo group labels, we will update our missing item list of the Grey Gull group labels. And there are many blanks in it at this point! We have a long way to go and the records are becoming harder and harder to turn up! Your help is most urgently needed! Hasta luego.

(Have also Madisons (MG = med. green, LG = light green)
(MG) #1921 Yellow Dog Blues / Fountain Trio; Loveless Love Blues / " "
(LG) #5082 I Love You So Much / Syncho Jazzers; I Won't Be Satisfied / Olympic D. O.
(LG) #5092 Bye Bye Blues / Paul's Novelty Orch.; Absolutely Marvelous / University Syncopators
S.B.B.)

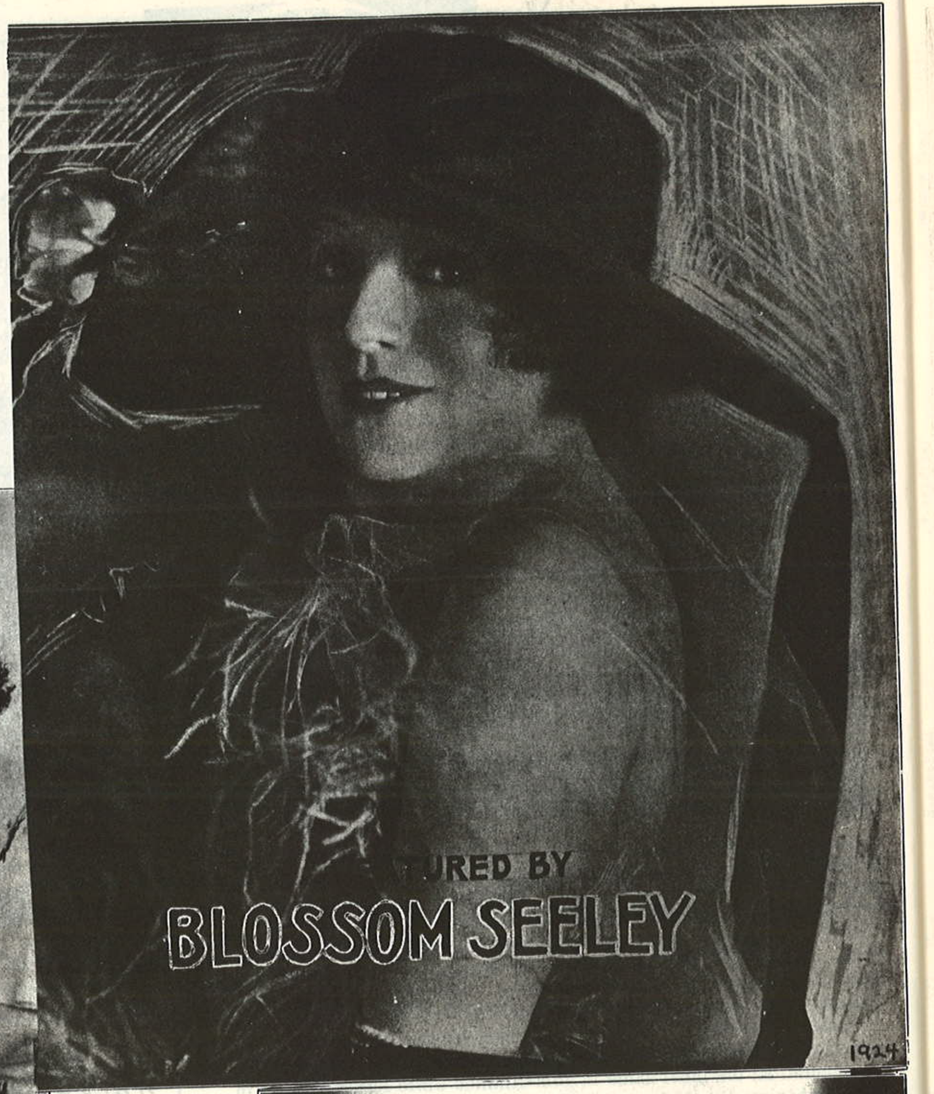
RIM CHIPS

Harris

"I don't know. All I said was they don't make 78 rpm cartridges anymore."

(Pickering made 78 stylii until late 70's)

SALUTING OUR PIONEERS via PHOTORAMA



SALUTING SOME OF OUR FAMOUS RECORD GALS!

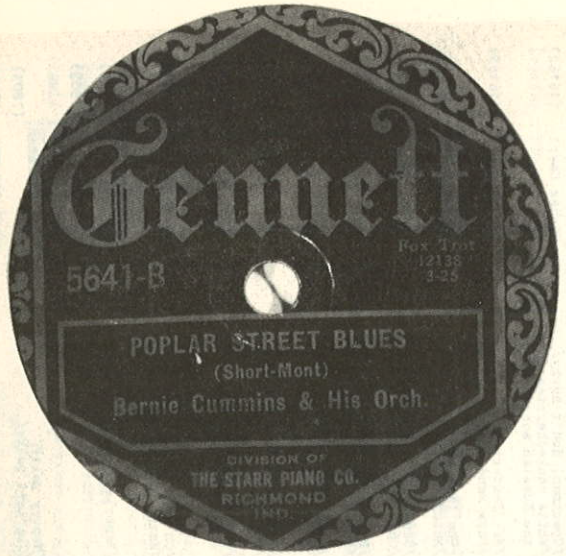
BOSWELL SISTERS made loads of records. Their first was in New Orleans for Victor way back in 1925. Connie, by herself, carried on with many waxings for Decca in the 30s up.

PICKENS SISTERS, another famous sister team recorded for Victor among others. Sister Jane carried the family name further on with recordings reaching all the way into the late 40s.

WILLIAMS SISTERS, Hannah and Dorothy made a name for themselves in the late 20s. Know of one solitary Victor recording under their own name and I believe there are a few discs in which they out as late 20s band vocalistes.

BLOSSOM SEELEY, one of the truly great vaude singers of all time, recorded for Columbia as early as 1911/2. She still does an occasional TV or radio shot right up to this very day.

ETHEL SHUTTA, a fine radio favorite, was one of the mainstay vocalistes with the very popular George Olsen Orchestra. She did some Victors with this band.



RELATED DISCOGRAPHICAL RESEARCH FROM BRIAN RUST JAZZ RECORDS
(SEE PAGE 157/8)

158
CUM

BERNIE CUMMINS AND HIS ORCHESTRA

Bernie Cummins (dms.) dir. two unknown tpts., tbn., three reeds, pno. bjo. bbs.

Richmond, Ind., January, 1924.

	Home Folk Blues-	Gen 5395
	Ida, Sweet As Apple Cider	

Richmond, Ind., May (19 ?), 1924.

11876	When	Gen 5466
11877	Jiminy Gee	Gen 5468
11878	When The Wind Blows North	-
11879	St. Louis Blues	Gen 5466

Richmond, Ind., January 22, 1925.

12136-B	I Like You Best Of All (I Like Pie, I Like Cake)	Gen 5641
12137	Frankie And Johnnie	Rejected
12138-A	Poplar Street Blues	Gen 5641
12139-A	Little Devil	Rejected

Above is perhaps the earliest Bernie Cumming's band and it must have been the hottest, judging by its uptempo Wolverines - New Orleans Rhythm Kings style recordings in 1925 for Gennett. Bernie later went on to Victor fame with one of the finest dance bands of the era. Regarding the above photo - more-than-likely the personnel of the Gennett recordings are those pictured here. THEY SHOULD BE IDENTIFIED FOR THEIR JAZZ SIGNIFICANCE!!

P.S.- Bernie is the drummer. Who is the rest of the crew?

SHORT TINTYPE ON "BERNIE CUMMINS" TAKEN FROM "RADIO PERSONALITIES PICTORIAL AND BIOGRAPHICAL ANNUAL OF 1936" ....

" After boxing professionally amd selling insurance in his home town, Akron, Ohio, Bernie Cummins toured in vaudeville, later organizing his own band in Cincinnati, where he appeared at the Teadstool Inn. There followed engagements at the Brown Hotel in Louisville, the Persian Palace and the Congress Hotel in Chicago, the Belleview-Biltmore in Belleclaire, Florida, the Ambassador in Atlantic City and the Club Madrid in Philadelphia.

In 1926 Cummins brought his orchestra to the Biltmore, and four years later to the New Yorker(NYC) where his music was heard over NBC. Since February of this year(1936) his sparkling music has been broadcast by NBC from the Roosevelt Hotel."

Note: those words appearing in brackets are our addition tо aid clarity. (Ed.)

THE AMERICAN COLUMBIA FINNISH LANGUAGE 3000 SERIES

by PEKKA GRONOW

Between 1920 and 1950 most large American record companies issued records in the following four categories: popular, classical, race and international. The first three categories have been subject to the most detailed study, but the fourth has been practically neglected by discographers. This is hardly surprising, as "international" records were aimed at various national minorities living in the USA and thus had only a minority appeal. Many of them feature obscure musical idioms and strange languages.

Yet this field should be a fertile field for discographer. Quantitatively speaking it would seem even more important than race records. The 1948 RCA Victor catalogue lists Spanish, Latin-American, Bohemian, Croatian-Serbian-Slovenian, German, Hebrew-Jewish, Hungarian, Italian, Norwegian, Polish, Swedish, Turkish, Russian, Ukrainian, Finnish, French, Irish, Greek and Albanian records. Other companies had special Armenian, Lithuanian, East Indian, Mexican, Scotch, etc. series.

The Columbia 3000 series is a typical example of foreign-language records. The series, exclusively Finnish, commenced some time in the late 1920's. The last numbers appeared in 1950. Columbia supplements would give us information on release dates, but unfortunately I have seen only a few of them:

May 1930:	3142-3146
Dec. 1931:	3193-3196
Oct. 1934:	3214-3216
Nov. 1934:	3218

Prior to the 3000 series, Columbia issued Finnish records in the E2000 series, perhaps other series too. Victor also issued a large number of Finnish-American records, and such records also appeared on Edison, Standard and Film Art labels, perhaps others, too.

The earliest Finnish-language Columbias seem to have been recorded in New York and feature visiting Finnish artists or Finnish-Americans. Most of the records are folk songs, comic songs or old-time dance music played on the accordion. Workers' political songs are also included; after the 1918 civil war many Finnish socialists had fled to America. Some of these early Columbias were exported to Finland, but in most cases English Columbia pressed them for the Finnish market, using the 7000, 13000, 16000 or DI 1 series. Later on, in the depression years, American Columbia began to rely more and more on Finnish masters, usually from Odeon (A 228000) or Columbia (DY 1), but in one case Homocord (0. 4-23000 series). At the same time modern popular songs become more important. The last US-cut Columbias are probably 3242-3244. The tie between American Columbia and Finnish companies is quite interesting, as the Finnish Odeon and Columbia representatives were bitter competitors. - After the Second World War some titles were reissued in Finland on the Rytmi (R 6000, RN 4000) and Electro labels. The listing includes all the usual details, cat. no., mx. no., title, composer, translation of title, artist and cat. no:s of other known issues. Numbers of original issues are underlined.

Finally, some key words used in the following listing: ork., orkesteri = orchestra. laulu = vocal. jondolla = directed by. säest., säestänyt, säestyksellä: accompanied by. hamuri, harmonikka = accordion. polkka = polka. jemkka = scottishe. marssi = march. valssi = waltz.

Special thanks to Urpo Haapanen, Helsinki, Finland, Harry Fein, N.Y., N.Y., Kuuno Sevander, Petrozavodsk, USSR, and Rudolpf Kemppa, Finnish Radio Advertising, Hancock, Mich.

Yours For Research,
PEKKA GRONOW
Viherniemenkatu 7 A 7,
Helsinki 53 FINLAND

Cat.	Mx.	Title	Translation	Artist
3000	89638 89687	Isotalo ja Rannanjärvi Se Oolannin sota --	/Isotalo and Rannanjärvi/ /The Aland war/	Otto Pyykköne..
3001		Äiti äiti älä soimaa Kevätlaulu	/Mother mother don't blame me/ /Spring song/	Sini Mustonen
3002	89625 89624	Aamulaulu Lapsuudenkoti	/Morning song/ /Childhood home/	O. Pyykkönen
3003	105279 105280	Älä itke tyttöni pieni Vapaa Venäjä	/Don't cry my little girl/ /Free Russia/	O. Pyykkönen (16058)
3004		Laivapoikain laulu Haamu seisoi Marian ovella	/The sailor's song/ /The ghost stood at Maria's door/	O. Pyykkönen
3005		Korjat pojat ja tytöt Koskenlaskijan morsiamet	/Pretty boys and girls/ /The rapidshooter's bride/	Otto Pyykkönen
3006	106003 106001	Se rakkaus Soitin pillillä	/Love/ /I played on a whistle/	Väinö Sola (16174)
3007		Anssin Jukka ja Härmän häät Matalasta torpasta	/Anssin Jukka and the wedding in Härmä/ /From a humble cottage/	O. Pyykkönen
3008		Syystunnelma Yks lauantaki-ilta	/Autumn sentiment/ /A saturday night/	O. Pyykkönen
3009		Lemminkäisen laulu Pojat kun raitilla	/Lemminkäinen's song/ /Boys on village street/	O. Pyykkönen
3010				
3011	105675 105677	Kulkurin masurkka Vapaa Venäjä	/The rambler's mazurka/ /Free Russia/	Leger ja Franzen, harmonikka (16125)
3012	105469 105470	Näytelmästä Pohjalaisia Tuuli se taivutti	/From the play "Pohjalaisia"/ /The wind bent/	O. Pyykkönen
3013	105804 105805	Iloinen meripoika Kulkurin masurkka	/Jolly seaman/ /The rambler's mazurka/	Hannes Saari (16126)
3014				
3015	105816 105818	Kaipuu (H. Sjöblom) Kerenski	/Longing/	Willie Larsen, harmonikka (16127)
3016	106001 106003	Soitin pillillä Se rakkaus	/I played on a whistle/ /Love/	Väinö Sola
3017	105942 105945	Pappani maja Rekiretki	/My papa's cabin/ /Sleighride/	Jean Theslöf (16175)
3018	105817 105819	Lyytin polkka - Surut pois. Tyttöjen vienti - schottise.	/Lyyti's polka - Let sorrow go/ /Taking the girls/	Willy Larsen, harmonikka (16128)
3019		Oulun susiteetissa Pohjolan häät	/In Oulu's "high society"/ /The wedding in Pohjola/	Jean Theslöf (16129)
3020		Taikayö Pohjalaispolkka	/Magic night/ /Ostrobothnian polka/	Willy Larsen (16130)
3023	106341 106342	Kaiho valssi Vihuri polkka	/Longing waltz/ /Whirlwind polka/	Harmonikka-kvartetti (16133)
3024	106537 106538	Juomalaulu, comic scetch Merimiesrakkautta "	/Drinking song/ /Sailor love/	Muhoksen Janne, Baritoni Accordion Accomp. (16134)
3025		Rauha myrskyssä Joulupukin polkka	/Peace in the storm/ /Santa's polka/	Columbia Soitto Kvintetti (16135)
3026	106698 106699	Vangin laulu (Gue Mussey) Viaporin valssi (kansanlaulu)	/The prisoner's song/ /Viapori waltz/	O. Pyykkönen (16136)
3027	106744 106743	Rakkauden kaiho Suomen polkka	/Longing for love/ /Finnish polka/	Larsen & Tolonen (16137)
3028		Vanha mustalainen Mustalaisen surulaulu	/The old gypsy/ /The gypsy's sorrow song/	J. Theslöf (16138)
3029		Heikki Hautala Illalla kävelin	/I was walking in the evening/	Jean Theslöf (16176)
3030		Syys-tunnelma v. Hämärä polkka	/Autumn sentiment/ /Dusky polka/	Larsen & Tolonen (16139)
3031		Viimeinen valssi Helmi, sottiisi	/The last waltz/	Willie Larsen, harm. (16140)
3032	107134 107136	Maailman Matti Rivakka polkka	/Brisk polka/	Leo Kauppi (13351)
3033	107126 107125	Yli aaltojen v. Tonavan aallot v.	/Over the waves/ /Danube waves/	E. Jahrl, harmonikka soolo (16141)
3034	 16142	Volgan aallot Tämä maa	/The waves of Volga/ /This land/	Hannes Saari (16142)
3035	107158 106782	Eveliina, polkka Unennäkijä, valssi	/Dreamer/	Willy Larsen, hanuri W. Frank " (16143)
3036	107158 107157	Meripojan heilat Chrysanthemum	/The sailor's sweethearts/	Hannes Saari (16144)
3037		Mustalainen Kehtolaulu	/The gypsy/ /Lullaby/	~~Shanloy~~ inst. quartet (16145)
3038	107231 107233	Hallin Janne Ostran tyttö	/Ostra's girl/	Martti Similä (16146)
3039	107223 107226	Sorakumpujen vainajille Tehtaassa	/To the dead in gravel mounds/ /In the factory/	Aino Saari (16147)
3040	107133 107135	Kuuliaiset Kottilassa Helmi ja Kalle	/The publication of banns in Kottila /Helmi and Kalle/	Leo Kauppi, harm. säest. Willy Larsen (13352)
3041		Marjalunnin Jussi Härmän pojat	/Härmä boys/	Martti Similä (16148)
3042		Aikoja entisiä Heilini soitteli	/Bygone days/ /My sweetheart played/	Walfrid Lehto (16149)
3043	106998 106997	Kevät Suomen metsissä v. Käki-v.	/Spring in Finnish forests/ /The cuckoo/	E. Jahrl (13353)
3044		Kaivosmies . Tienraivaaja	/The miner/ /The road constructor	Hannes Saari (DI 62)
		Inga pieni Mustalaisruhtinatar No. 3	/Little Inga/ /Gypsy princess/	Aino Saari (16150)
3045	107623 107622	Askon kolmirivinen Tiskarin polkka	/Asko's accordeon/ /Dishwasher's polka/	Hiski Salomaa (16151) Rytmi R6494, RN4239
3046				
3047	1.07689 107686	Skargardin tyttö, sotissi Aallotar, valssi	/Skargard's girl/ /The water nymph/	Columbian soitto kolmio (16153)
3048	107842 107841	Aamutunnelma - Talon tyttö ja torpan tyttö Merimiehen hyvästijättö - Meripojan koti	/Morning sentiment - The farmer's daughter and the tenant's daughter/ /The sailor's goodbye - The sailor's home/	Martti Similä (16155)
3049	107889 197891	Laulu on iloni ja työni Heitä huolet pois	/Singing is my pleasure and my work/ /Throw worries away/	Leo Kauppi (16154) (107891: R6495, RN4239)
3050		Lypsäjän laulu Jannen hanuripolkka	/The milker's song/ /Janne's accordeon polka/	Julius Siik
3050	107708 107709	Sikermä suomalaisia kansanlauluja No. 1 No. 2	/Potpourri of Finnish folksongs/	Suomi orkesteri (7785)
3051		Laurin sottiisi Katkenneet kielet v.	/Lauri's scottishe/ /Broken strings/	Lauri Herranen, hanuri (16156)
3052	107890 107892	Kallaves Salkolan syntymäkemut	/Salkola's birthday party/	Leo Kauppi (16157) (107892: R6495, RN4239)
3053	107822 107825	Keskiyö v. Salon ruusu	/Midnight/ /Rose of Forest/	Lauri Herranen (harm. (16158)
3054	107843 107841	Jos kaikki Suomen järvet Sepän sälli	/If all the lakes in Finland/ /The smith's apprentice/	M. Similä (13354)
3055				
3056		Orjan kevät Vappulaulu	/The slave's spring/ /Song for May Day/	Adolf Hovi
3057		Barrikaadeille -marssi Sorretun elämä -valssi	/To the barricades /The life of the oppressed/	Eddi Jahrl - harmonikka (16160)
3058	108267 108269	Kulkijaksi luotu -sottiisi Juhannustanssit Paksulassa-polkka	/Born to be a rambler/ /Midsummer night's dance in Paksula/	Leo Kauppi (16161)
3059		Ei kyytimies kiirettä oo Valkotuomet	/Coachman, don't hurry/ /White chokecherries - actually the Russian song "White acacias"/	Hannes Saari (16162)
3060	108270 108268	Herra Petteri Renk Jussi palajaa	/Mr. Petteri/ /Farm hand Jussi returns/	Leo Kauppi (16163)
3061	108281 108280	Viimeinen toivo Syksyn lehdet	/The last hope/ /Autumn leaves/	Columbia soittokolmio (16164)
3062	108417 108416	Saukkosen avioero Oi mistäs saataisiin	/Saukkonen's divorce/ /Oh, where can we get/	Hannes Saari (7786)
3063		Paimenpoika Antti tanssitti mua	/The shepherd/ /Antti danced with me/	Ida Lovardi (16165)
3064		Raatajan serenaadi Sonja	/The toiler's serenade/	Hannes Saari (7787)
3065		Meripojan tervehdys Kehtolaulu	/The sailor's greeting/ /Lullaby/	Hannes Saari (7788)
3066	108377 108376	Tuomien valkoiset tertut Vilja	/The white blooms of the chokecherries/	Saima Laurila-Newland (7789)
3067	108588 108587	Oi tyttö tule Meren aallot	/Oh come girl/ /Waves of the sea/	Leo Kauppi (7790)
3068		Kostervalssi Muistoja Suomenmaasta	/Memories from Finland/	Columbian soitto-kvintetti (7801)
3069	108589 108590	Sjöman Andersson I II		Leo Kauppi (7802)
3070	108639 108638	Muistojen valssi Klarinetti polkka	/Memory waltz/ /Clarinet polka/	Lauri Herranen, (7803)
3071		Babette [illegible]	/[illegible]/	Aino Saari (7831)
3073	108729 108730	Laulu taiteilioista Vanhanpiian polkka	/Song about artists/ /Old maid's polka/	Hiski Salomaa (7833)
3074	108653 108652	Hollolan polkka Hämärä sottiisi	/Dusky scottishe/	Viola Turpeinen Jukka Rosenthal (7887)
3075	108711 108712	Kuutamoyö Soita mustalainen soita	/Moonlight night/ /Play gypsy play/	Aino Saari (7888)
3076	108726 108725	Viivin jenkka Pois sormet	/Viivi's scottishe/ /Fingers away/	Hannes Saari (7889)
3077		Vanhan maan sottiisi Kulkurin serenaadi	/Old country scottishe/ /The rambler's serenade/	Viola Turpeinen (13402) Jukka Rosenthal
3078	109124 109125	Lähtö Vanha Madrid	/Departure/ /Old Madrid/	Hannes Saari (13401)
3079	109034 109033	Honolulu Talkoo polkka	/Harvest bee polka/	Leo Kauppi (13414)
3080	109122 109123	Korven raatajalle Proletaarit nouskaa	/To the toiler of the forest/ /Rise, proletars/	Hannes Saari (13413)
3081	109293 109294	Savonpiijan Amerikkaan tulo Emännät piknekissä	/The Savo maid comes to America/ /The housewifes' picnic/	Hiski Salomaa (16001)
3082	109442 109443	Lontoon Jenny (Kauppi) Juomarin laulu	/The drunkard's song/	Hannes Saari (16002)
3083	109032 109031	Aika poika (A. Tanner) Laivan kannella	/Quite a guy/ /On the deck/	Leo Kauppi (16006/16066) (109032: R6573)
3084				
3085	109531 109529	Alaska Katinka		A. Vuorisola (16068)
3086		Volgan lotjamiesten laulu Punavangin laulu	/Volga boatmen's song/ /The red prisoner's song/	Hannes Saari
3087		Kaipaava Vanha Sanna	/The longing one/ /Old Sanna/	Hilja Vilonen (16166)
3088		Uskoton ja petollinen Julia Laivan kannella	/Unfaithful and deceitful Julia/ /On the deck/	Columbian suomalainen mieskvartetti (16167)
3089	109614 109615	Päivänpaiste valssi Syysaamuna masurkka	/Sunshine/ /Autumn morning/	Jahrlin uusi kvintetti (16168)
3090				
3091	109715 109712	Sireenien kukkiessa Minun enkelini	/When the lilacs bloom/ /My angel/	Otto Laurinen (13439)
3092	109760 109761	Elokuun-kuutamo (H. Sjöblom) Säkki-järven polkka	/August moon/	Willy Larsen, harmonikka (16169)
3093		Taikayö valssi Mustalaisen kaipaus	/Magic night/ /The gypsy's longing/	Allie Ronka, soprano Stein-Östman ork. (16170)
3094		Venäläinen surumarssi Sonja	/Russian dirge/	Uusi venäläinen ork. (16171)
3095		Suru-valssi Moskova m.	/Sorrow/ /Moscow/	Stein-Östman ork.
3096	109303 109306	Kylpymatka Ilta pienessä kaupungissa	/A bathing trip/ /Night in a little town/	Matti Jurva (16078)
3097	109883 109881	Kaunein keijukainen Sotamiehen laulu	/The prettiest elf/ /The soldier's song/	Väinö Sola (16079)
3098		Oikeaan ja vasempaan Oi bajadeeri	/To the right and to the left/	Saima Laurila-Newland
3099		Aamullinen koi Havaiijan yö	/Morning dawn/ /Hawaiian night/	Stein-Östman ork. (16115)
3100		Hyvästi Sinä sanoit	/Goodbye/ /You said/	(16116)
3101		Mun eukkoni on maalla Ma odotan sua	/My old lady's out in the country/ /I'm waiting for you/	Leo Kauppi
3102		Vanhat toverit - marssi Lundby - valssi	/Old fellows - Alte Kameraden/	Jahrlin uusi kvintetti
3103		Inarin järvi Milloin raukka onnen saa	/Inari lake/ /When can a poor man find happiness/	Adolf Hovi

(to be continued)

Carl Kendziora

PLAZA

5000 Series (cont'd

7028-		
7029-What Does It Matter?	-Irving Kaufman	-Do 3903
7030-I May Learn To Forget Some Day	-Charles Harrison	-Ba 1933
7031-Forgive Me	-Arthur Fields	-Do 3903
7032-Crazy Words - Crazy Tune	-Bill Perry's Entertainers	-Ba 1922
7033-High-High-High Up In The Hills	-Bill Perry's Entertainers	-Do 3898
7034-My Baby's Back	-Bill Perry's Entertainers	-Ba 1922
7035-Blue Skies	-Irving Kaufman	-Ba 1932
7036-		
7037-I'm Looking Over A Four Leaf Clover	-Sam Lanin's Orchestra	-Ba 1924
7038-Take Your Finger Out Of Your Mouth	-Fred Rich's Orchestra	-Ba 1924
7039-Honolulu Moon	-The Four Hawaiians	-Ba 1926
7040-It All Depends On You	-Jack Pettis & His Band	-Ba 1927
7041-Muddy Water(A Mississippi Moan)	-Jack Pettis & His Band	-Ba 1927
7042-		
7043-I Gotta Get Myself Somebody To Love	-Jack Pettis & His Band	-Ba 1929
7044-A Tree In The Park	-Fred Rich's Dance Orch.	-Re 8246
7045-I Wonder How I Look When I'm Asleep	-Fred Rich's Dance Orch.	-Re 8240
7046-Pal Of Heart	-Charles Harrison	-Ba 1932
7047-When I First Met Mary	-Ernest Hare & Billy Jones	-Ba 1933
7048-		
7049-		
7050-Just A Dream Of You Dear	-Charles Harrison	-Re 8253
7051-Christ The Lord Is Risen Today	-Edmund Cromwell, pipe organ	-Ba 2143
7052-Hosanna	-Edmund Cromwell, pipe organ	-Ba 2143
7053-		
7054-		
7055-Rio Nights	-The Four Hawaiians	-Ba 1926
7056-The Wreck Of The Number Nine	-Vernon Dalhart	-Ba 1990
7057-The Wreck Of The Royal Palm	-Vernon Dalhart	-Ba 1957
7058-		
7059-		
7060-		
7061-Song Of The Wanderer(Where Shall I Go?)	-Sam Lanin's Dance Orchestra	-Ba 1939
7062-		
7063-I Will Always Love You	-Charles Harrison	-Re 8279
7064-My Hawaiian Sunshine	-The Hawaiian Boys	-Pe 11254
7065-		
7066-On The Way Back Home	-Imperial Dance Orchestra	-Ba 1945
7067-		
7068-		
7069-		
7070-		
7071-Somebody Else	-Imperial Dance Orchestra	-Ba 1944
7072-The Dixie Vagabond	-Imperial Dance Orchestra	-Ba 1943
7073-Rio Rita	-Imperial Dance Orchestra	-Ba 1946
7074-Gonna Put You Right In Jail	-Laura Smith	-Re 8304
7075-		
7076-Blue Danube Waltz	-Adrian Schubert's Concert O.	-Ba 2147
7077-Over The Waves	-Adrian Schubert's Concert O.	-Ba 2147
7078-		
7079-So Blue	-Adrian Schubert's Salon Or.	-Ba 1947
7080-I'm Looking For A Girl Named Mary	-Adrian Schubert's Salon Or.	-Ba 1960
7081-I've Never Seen A Straight Banana	-Billy Jones & Ernest Hare	-Do 3923
7082-Crazy Words - Crazy Tune	-Billy Jones & Ernest Hare	-Ba 1952
7083-		
7084-While I Have You	-Missouri Jazz Band	-Ba 1965
7085-		
7086-		
7087-Moonbeam! Kiss Her For Me	-The Radio Imps	-Re 8277
7088-Take Your Finger Out Of Your Mouth	-The Radio Imps	-Re 8277
7089-		
7090-Rock Me To Sleep In An Old Rocking Chair	-Irving Kaufman	-Ba 1954
7091-If You See Sally	-Irving Kaufman	-Ba 1952
7092-		

(TO BE CONTINUED)

Small Change

By Woody Backensto

Red Nichols on WORLD

David Kressley's World Transcription listings in RR inspired this column. Kressley assumed that the RALPH NORTON transcriptions were by RAY NOBLE, but I concur with Ken Crawford's opinion that these were actually made by RED NICHOLS AND HIS ORCHESTRA. They sound like the band that made Variety records in early 1937. The vocal group is none other than the Three Songies; namely, Russell Crowell, George Bacon, and Jack Wilcher and sometimes gal vocalist Arlene Owens. Furthermore, Charles DiMaggio, Sr. who was in Red's sax section during 1936/7 recalls that the band made transcriptions. So we conclude that RED NICHOLS' ORCHESTRA made the following World Transcriptions late '36.

RALPH NORTON AND HIS ORCHESTRA

World 1713/1730

1713 You've Got Something - vocal group
1714 Bugle Call Rag
1715 Troublesome Trumpet - vocal group
1716 Organ Grinders Swing
1717 You're My Best Bet - vocal group
1718 There's Something in the Air
1719 I've Got You Under My Skin - vocal group
1720 Milenberg Joys

World 1721/1724

1721 Swingin' on the Swanee Shore - vocal group
1722 Stop, Look and Listen
1723 Never Should Have Told You - vocal group
1924 One, Two, Button Your Shoe - vocal group

As far as I can determine there are only a few more World Transcriptions on which Nichols is heard. From February to June 1944, Red Nichols was a featured sideman with the GLEN GRAY ORCHESTRA. He can be heard on Decca recordings during this period(see RR, Issue 12, p5, sessions 2 & 4). Conjecture has it that the Decca masters were from World Transcriptions --- or was it visa versa? Can anyone add to this discography? Recording dates? The mastered groups below feature Red Nichols -- at least on one tune:

GLEN GRAY AND HIS CASA LOMA ORCHESTRA

EB(vo) - Eugenie Baird(vocal)
RN - Red Nichols solos

mastered group 40368

6469/70 I'll Be Seeing You -EB(vo)
6471 Don't Take Your Love From Me -EB(vo),RN
6472 Forget-Me-Nots - EB(vo)
6473 The Chant

mastered group 40949

6594 , 8284 All By Myself -EB(vo)
6595 , 8285 Flat-Third Jive
6596 , 8386 who Ray!
6597/8, 8387/8 Dancing on the Ceiling -RN

mastered group 42529

8269/70 Featuring The Boys -RN
8271 Two Tickets To Tucson
8272/3 Idle Hour

If collectors have knowledge of additions to this column, please let us know. But I hasten to point out that Bobby Hackett was also featured on some Glen Gray World's, so don't confuse one with the other. My thanks to Ken Crawford for letting me hear these transcriptions and to Stan Hester and Dick Sears for supplying data.

GROUPOGRAPHY

Dick Horlick

part 4 Ballads to Barons

This column will list alphabetically all Negro vocal groups on records until 1961, with some exceptions. A group that recorded before 1961 and continued past that year will also be listed. All additions and corrections should be sent to: Dick Horlick, 210 FIFTH AVE., SUITE 1102 NEW YORK NEW YORK 10010

BALLADS
Ron-Cris 1003 -
Somehow -
Knee Bop -

Franwil 4284 -
Before You Fall In Love -
Broke -

BALTINEERS
Teenage 1000 - 1956
New Love - 100
Moments Like This - 101

Teenage 1002 - 1956
Tears In My Eyes - 106
Joe's Calypso - 107

BANNERS
M-G-M 12810 -
My Own True Luve -
These Golden Years -

M-G-M 12862 -
Sales Talk -
Fortune Teller -

BANTAM BLUES QUARTETTE
Super Disc 1002 -
Bantam Tales -
Squeeze Me, Baby -

Super Disc 1003
Pianophone Riff -
Baby, Try Me One More Time -

BARDS, AL WILLIAMS AND THE DAWN 208 - 1954
I'm A Winedrinker - 62
Easy Going Baby - 63

THREE BARITONES
Derby 792 - 1952
Sowing Love And Reaping Tears -
Horn With Two Mouthpieces -

BARONS with Leroy Kirkland Orch
Decca 29293 -
Exactly Like You - 86340
Forget About Me - 86341

Decca 48323 -
My Baby's Gone -
A Year And A Day -

BARONS
Imperial 5343 - 1955
Eternally Yours - 847
Boom Boom - 848

Imperial 5359 - 1955
My Dream My Love - 884
I Know I Was Wrong - 885

Imperial 5370 - 1955
Searching For You - 930
Cold Kisses - 931

Imperial 5383 - 1956
Cryin' For You Baby - 998
So Long, My Darling - 997

Imperial 5397 - 1956
Once In A Lifetime - 999
Don't Walk Out - 1000

BARONS, WALTER MILLER WITH THE
Meteor 5037 - 1956
My Last Mile - 5060
Standing On The Highway - 5061

BARONS Dick Lewis Orch
Modern 818 - 1951
Forever - 1532
Believe In Me - 1535

(TO BE CONTINUED)

(Including "How Could Red Riding Hood ?")

MERRILL HAMMOND AND ALL THAT BOSTON JAZZ!!

"TED" SLOCUM, tenor banjo. The one member that we lost track of. Last address was Colorado. His father was a banker from Burlington, Vt. and Ted presumably went into the banking business. He too had just graduated from Harvard.

Now to answer some of your questions. This band never "stole" from any of the records being made at that time. The NORK, Nichols, Memphis Five, Oliver, Wolverines, and Henderson particularly after Louis joined him were our favorite bands in about that order. It was not necessary to steal in the early days because the music publishers would supply you free of charge stock arrangements which we were pleased to get not because of the arrangements but because they had all the correct chords. We occasionally used their introductions and coda but I do not recall using any of their special choruses. The band would woodshed until everyone knew the correct chords and from then on we improvised. Our introductions and codas were routined and we frequently referred to them by number. We always jammed the blues with the piano player calling out the key. We used stop time choruses, special effects, me drumming on the banjo strings, lots of flash and once in a while a vocal. Our specialty numbers were usually comic numbers but we also did production numbers. Two specialties that I remember were, "She Was Just a Sailors Sweetheart", this was mine and for it I wore a wig and sang falsetto and changed the words to the first person, and "How Could Red Riding Hood Have been So Very Good and Still Kept the Wolf From Her Door". This was written by a Harvard undergraduate named Randolph. The song pluggers were continually pestering us to do their tunes and we did some to keep those free stocks rolling in. The arranging was done mostly by Frankie Sullivan but there was very little. We never used music on the stand. The band made one appearance in New York for the premier there of the play by John Dos Passos, "The Moon Is a Gong". We had played it at the world premiere in Boston. I think we were at the Cherry Lane Theatre for about three weeks. We did quite a bit of work in theatres because we had so many specialty numbers.

Pearly Breed was known to all of us and I used to go to the Shephard Colonial Tea Room to hear him. He was a little older than us and certainly more advanced musically. Gowans joined him later. Gowans played with us when he was in Arlington High School as did Carrol Gibbons, Van Phillips, and Les Bateshwo all joined the Savoy Orpheans in London, that is all except Gowans. What a character he was. I remember that his socks seldom matched and that he wore a moth eaten raccoon coat. Once he got his mouthpiece jammed in his cornet on which he doubled and carried the horn in a paper bag for weeks because it would no longer fit in its case. The information in this paragraph precedes the Crimson Rambler era. It is circa 1921-1924. Many of the good Boston sax players left for New York or London. They were mostly students under Andy Jacobson who must have been great because you could always recognize the sound of a Boston sax. It was much smoother than the sounds made in other parts of the country. Toots Mondello was a Boston alumnus as were the Starita brothers. My how I'm going on, you should never have asked.

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205

AUCTION closes Oct. 15 1969

50¢ min

CONDITION GUARANTEED

BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED. ADD 25 CENTS FOR PACKING CHARGE.

AAFTAC SYMPHONETTE on VDISC 486 EV#
1 HungDance#5/MortenGould-BlackMagic
JOHNNY ACE R&B OnDuke
2 ANGEL/CrossMyHEART DUKE107E-V#
ROY ACUFF SmokyMountaineers /E#E
3 LowaLonely/NiteTrainMemphisOK6693
FAYE ADAMS-WailinBluesMamaHERALD439
4 OweMyHeart2U/LuvAintNuthin E
CANNONBALL ADDERLY JazzOnRiverside45
5 WORKSONG/DelSasser "443E#E
6 SACK OF WOE/Part 2 "454 E
NAT ADDERLY JazzOnRiverside45rpm
7 PrettyMemry/SackOfWOE "439 E
8 OldCOUNTRY/ThatsRIGHT "447 N
ADOLF & THE BOHEMIANS- PolkaBand
9 FreindlyWltz/FarewellOK15957 E-
ALBRECHT SCHRAMMEL ORK(In20s)....
10 Luv'sDreamAfterBall/VI21176 N
MERLE ALCOCK-sheSings45YrsAge
11 VIOLETS/LucyIsabelleMarsh sings
GIANINA MIA VI45313 E#
ALL STAR COLLEGIANS withVocals
12 OnWisconsin/AnchorAweighPE15307 E
13 BettyCOED/WashLeeSwing"15326 V
14 VictoryMarch(FromPerfectOK4446V#
ALL STAR TRIO nearly 50 yearsAge
15 HoldME/Afghanistan AeVO14040 E#
15½ WarBrideBLUES/OASIS EM1085V#V
16 MightBeUrOnceInWhile/ "10151E-V#
16½ WhoseBabyRU/GreenBros."10193 E
17 DOLLY/BeautifulFaces "10283 E-
18 Sweet&PRETTY/PIETRO VI 18520 E
19 IllSaySheDOES/PrettyDoll 18527E-
20 AlcoholicBlues/Jerry 18617 E
21 QuakersShoulderShakers/ 18626 E#
22 FluffyRuffles/PoorButfly18641V#
23 UAintHeardNuthinYet/ 18659V#V
24 OldManJazz/SelvinOrk 18699 E
25 12StreetRAG/DettyDimples18713E-
26 TipTOP/RoseNightingale 18733 EV
27 MAZIE/ANSWER(withVocal)18738 E#
28 RoundTOWN/TeachMe 18750 E#E
29 RosyCHEEKS/P.Whiteman 18801 E
30 AintNbdyDarlin/Haskel 18802 E
31 BirdsOfFeather/Leave 18834 E-
32 SomewhereNaples/GreenBros18851 E
33 HORTENSE/NeverMIND 18863 E
34 SOOTHING/ClubRoyal-Deerr-18910EE-
ANNISTEEN ALLENofMillinderFame-45rpm
35 noMoreLuvin/TakeChanceCAP2937 E#
FRED ALLEN-saxSolo 50 yearsAge
36 SunshineOfUrSmile/VoiceCOa2099 E
RED ALLEN ORK •LuisRussel0rk /$1.50
37•PleasInPaul/ShouldBeUBB10235NE#
38 Body&SOUL/Louie-SouthIndCO6181E#$1
HUGH ALLEN sings50YrsAgeOnPATHEvert
39 LitlGreyHomeInWest/Rosary52006 E
ROSALIE ALLEN&HerBlackRiverRiders
40 RoseOfALAMO/MeGoAMIGOVI202021 N
41 DingDongPOLKA/CuteFellow"210025N
42 NeverTrustMAN/TakeItBack"202608N
43 GreenAsGRASS/WannaSIT VI210343 N
STEVE ALLEN on CORAL 45rpms
44 Tonite/StayLittleWhile 61375 N
45 MemriesOfU/WhatIsWIFE 61542 N
46 LetsDANCE/GOODBYE 61566 N
PAUL ALTHOUSE45yrsAge •PaulReimers
47 CelesteAIDA/•StandchenVI55045E#E
AMBROSE ORK
48 RhapsdyInBlue/cenol DEcF5454 NE#
49 NiteRIDE/WoodIVORY DEcF41002 E
AMERICAN QUARTET-BillyMurray&Company
50 OverTHERE/ShannonFour VI18333E#E
51 DIXIE/Campbell-Burr VI18378 E#E
52 DixieVolunteers/VanSchenck18429E#E
53 KeepHeadDownFritzBoy/Hart18467 E
54 EvthngPeaches/Peerless4tet18497 E
55 LulbyBlues/I'J.Kaufman VI18553 E#
56 MandyNME/Peerless4tet VI18832 E#
AMERICAN REPUBL BAND-50YrsAgePATHE
57 HarryTilzerHitMedley(vert)29215 E
AMPHION QUARTET sing50yrsAge
58 MY MAMMY/LeaderOfBAND BR2068EV#
ERNESTINE ANDERSON-FineJazzVo,Band
59 LimehouseBl/ParisBlOMEGA136E#45er
60 StLouBlues/Pt 2 " 151E#E45er
BOB ANDERSON OSHKOSH SERENDRS-JUMP
61 SeptInRain/SitDownWriteLetter17E#
MARIAN ANDERSON oldies
62 AirDesADIEUX/LuvPowersDAVIS265/6E#
63 Heavn/MotherlessChild DAVIS8900 N
64 MothlessChild/NoWayTiredVI1982 E#
65 BritePHOEBUS/MenFields VI101300E#
ERNIE ANDREWS•MaxwllDavis#SweetsEdison
66•BeNICE/•HowGoodFeel ALAD175E#E
67#Frankie&Johnny(45rpm)SoROULET4139E#
ANDREWS SISTERS oldies
68 BistDuSchoen/NiceWork DE1562 EV#
69 WellAllRITE/BeerBarrlPolkaDE2462V#
70 TuxedoJunctn/Rumboogie DE3097 EV
71 DADDY/SleepySerenade DE3821 E
72 JEALOUS/RanchoPillow DE4019V#V
73 NavajoTrail(Bing)Good DE23437 E#
74 RumorsFlyin(LesPaul)Rumors23656 N
75 LulbyOfBway/DearUncSam 23824E#
76 JackJack/Feet2Big4Bed 23860 V#
77 OnAvenue(Cavlerro)SweetMarie24102E#
78 MySIN(DickHaymes)Teresa 24320 N
79 I See(CarmenMiranda)Weddin24841E#E
80 Fugue4Tinhorns/NowThatLuvDE28680E#
81 DontBlameMe,CornsCountryVDISC416 G

RAY ANTHONY swinginOrkCAPITOL45rpms
82 LearnInTheBLUES/Mamie 3147 N
83 RockinThruDIXIE/BallFiter3319 N
DAVE APOLLON & HIS ORK(GreatMandolin)
84 HoraStacato/Zigeuner MANOR8001E
above could be Balalaika
ARAB RECORD -folkEthnicOver40YrsAge/E
85 LINDY(SyrianVoc&Instmnts)MALOOF968
ARDEN &OHMAN FineDanceBands•PneOnly
86•WhenHeComingBackBlues/VI18867 E
87 WaltzinTheBlues/IntntlOrk"19017E
88 WHY(Luther-vo) ItsUILuv VI22205 E
89 OutOfBreath"""OnlyHuman "22481 V#
90 OOHtHatKiss(SYLVIA FROOS with FRANK LUTHER-duet)/EvthngVI22818E-$1
LOUIE ARMSTRONG •Hot5or7
91 HiSociety/RiteSingBluesBB6771 NE#
92 CabinInPines/WorldString"6910 EV
93 Snowball/SwingUCats BB10225 N
94•NoOneElse/SavePrettyMamaCO35662NE#
95•CryCreoleTmb/LastTIME CO35838NE#
96 AintMisbehavn/SnthngButLuvDE2042V#
97 WestEND BLues/IfItsGOOD DE2480V#
98 RascalU/SleepyTimeDownSouth4140NV#
99 ColdHEART/BecauseOfU DE27816 N-
100 KissOfFIRE/WalkALONE DE28177 N
101 ThatsMyDesire(WithVelma) 28372 E
102•GonnaGitcha/•Dont4get HJCA10 E#
103 StJamesInf/MemriesOfU " 109 N
104•Fireworks/WestEnd BluesOK8597V-
abovePlayBetterThanLooks $1.75
105•SavoyBl/SweetheartParadPAeR2127NE#
106 CabinInPINES/HoneyDontVI24335V#75
107 BluesInSOUTH/BluesYesday"202456N-
108 ImNotRUFF/HotterThatVO3237E#E
109 Cabaret(45er)Wonful ABC10982 N
110 NoBlvdBl(SavoyBlues)BR55318 N45er
111 StepDownBrother(45er)"78018 E
112 StrutBarbecue(GaryCrosby)DE29420N
ARMY SERVICES DANCE BAND(AllStars)
113 IKnewUKnew(Messner-dir)VD545E-V#
FELIX ARNDT over 50 yrs ago)pno(
114 MARIONETTE/ValseBleueVI18284 E#
DESI ARNAZ ORK•JaneHarvey#AmandaLane
115•RainyNiteRIO/1000Dreams•VI202094E
116#WithoutYou/CubanPETE VI201058 N
ZINN ARTHUR ORK-30sSwingResearch/512
117 LuvGoodWhatAilsYou(HotCl)VARIETYE#V#
BILLY ARTZ ORK(CanadianCrownEarly1930)
118 AtUrCOMMAND(ParentIOnThis)91182V#
TonyDoesNotSoloOnAbove
SAM ASH sings 50 years agoGNT4525E#E
119 DearLitlBoyOfMine/ArthurHall
ASSOCATED GLEE CLUB in20s
120 JohnPEEL(1000Voices)VI19961 E#E
121 Rd2Mandalay(4000Voices)22030E#
122 AUTUMN SEA(1000Voices) 35776E#
123 OnWingsOfSONG(4000Voices)35991N
FRANK ASSUNTO DUKES DIXILND-rare/N-
124 AfterUGone/WailinBluesBANDWAGON
FRED ASTAIRE •LeoReismanOrk /$1
125•Cheek2Cheek/•NoStringsBR7486E-V#
126 PuttinOnRitz/CoupleOfSong&Dance Men(withBing) DE23650V# $1 /$1
127 MARTINI(45er)NOTORIOUSCHOREO104E
ASTORITES(FredRich20sResearch
128 NAGSAKI/ArthurRoss&DIVA2709V#
BOB ATCHER /OK06496 E
129 WalkInFloorOverU/Sweethearts
GEORGIE AULD AllStars -45rpmCORAL
130 PlantationBoog/CherryPink61381 N
GENE AUSTIN-fineCrooner 20sOldies
131 NoWONDER/YEARNING VI19625E#E
132 ByeBlackbird/GottaLuv"20044 E#
133 ForMySWEETHEART/MeTOO"20143 N-
134 AintSheSWEET/WhatDoCare"20568E-
135 MyBlueHEAVEN/Thinkin VI20964E#E
136 GirlOMyDreams/Ramona VI21334E#
137 WithoutUSweetheart/Bouquet21374E-
138 ThenCameDAWN/Jeanine VI21564 E
139 SonnyBoy/SheFunnyDatWay"21779E#E
140 CarolinaMoon/DiedCradle"21833 E
141 WeddinBells/CallHeaven "21893E#
GENE AUTRY oldies
142 NbdyDarlinButMine/WasteOK3070EV
143 BeHonestWithMe/WhatsGonna05980E
144 TearsOnPillow/AnotherPal 06239E
145 IllBeTrueUreGone/Thinkin 6648V#V
AVON COMEDY FourOver50YearsAgo
146 CrazyOverEvGirlInFranceCOa2399E#
147 YaakaHickeyDula/MotherVI18081 E
148 UreDangrousGirl/GoinWay"18088 E
149 HungRestrantScene/Cohan"35602E-V#
MITCHELL AYRES ORK-FineDanceBand(30s)
150 AintItShameAboutMame/ BB10816E#V
151 GoobyeDearBackInYear/ "11234 NV
152 IfIHadMyWay/BikeBuilt42VO4945EV#
DON AZPIAZU ORK(late 20s)
153 PeanutVender/TrueLuv VI22483 N-
ALICE BABSofDukeEllingtonFame-45er
154 AskME/OpenWindowHeartDE29804 N
WILLIAM BACHAUS-recordedInEurpe-pno
155 TANGO/SOARING VI 1445 N
DOC BAGBY-greatHotOrganGOTHAM271V#
156 SwampROOT/GroovinDoc
BAILEY LUCKY Seven-20sResearch
157 SweetIndianaHome/ GNT4910 V
BUSTER BAILEY AllStars-Philharmonic
158 BlueROOM/AmIBLUE "84 E#E$1
MILDRED BAILEY DE3755 N $ 1.min
159 SometimeImHappy/RockinChair
PEARL BAILEY •DonRedmanOrk 45rpms
160•Takes2ToTango/LetBLuvCORAL60817E#

[illegible]